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ILLUSTRATED GUIDE
TO
ATHENS

AND
THE ENVIRONS
FROM THE HANDBOOKS FOR TRAVELLERS
OF
BÆDEKER, JOANNE, ETC.

WITH A PLAN OF THE TOWN

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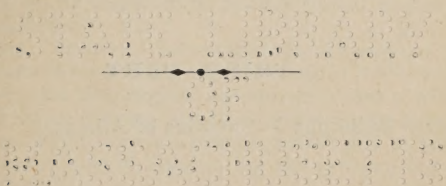
FROM THE HANDBOOKS FOR TRAVELLERS

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WITH A PLAN OF THE TOWN



ATHENS
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MAY 24 1906

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FIRST PART

USEFUL INFORMATION

(The indications correspond with the plan).

Hotels. The hotels named below are of the first or second class; they are all well situated and comfortably arranged: *Hôtel de la Grande Bretagne*, opposite the Royal Palace (F 5).—*Grand Hôtel d'Angleterre*, Constitution Square (F 5).—*Palace Hôtel*, Stadion Street (E 4). — *Grand Hôtel* and *Splendid Hôtel*, Constitution Square.—*Hôtel Hermes*, University Street (E 3). — *Hôtel Victoria*, Hermes Street (E-F 5).—*Hôtel Minerva*, at the beginning of Stadion Street (F 5).—*Hôtel d'Athènes*, Stadion Street, entrance in Coray Street (E 4). — *Hôtel Impérial*, Muses Street, near Constitution Square (E-F 5). — *New York*, Stadion Street (E-F 5). — On the Concord Square: *Alexandre le Grand*, *Panghion*, *Hellas*, *Allemagne* (D 2-3). *Hôtel-garnis*: *Hôtel Royal*, Stadion Street (F 5). — *Hôtel National*, Stadion Street (E 4). *Hôtel St. George*, Stadion Street (E 4). — *Hôtel de Byzance*, Hermes Street, entrance Phokion Street (E 5). — English Boarding House in the *Maison Merlin*, Sekeri Street (G 5). Information to be obtained from Beck & Barth, Booksellers, Constitution Square.

Restaurants. Specially recommended (European cookery): *Splendid*, Constitution Square (F 6).—*Hôtel Minerva*, *Hôt. d'Athènes*, and *Hôt. Hermes*, see above.—*Avérof* Stadion Street (E 4).—*Cité* (Ἄστυ), Stadion Street (E 4).—*Stadion*, Stadion Street (F 5). There are many restaurants in Stadion Street and near Concord Square, but the cookery is rather Greek, or Eastern.

Cafés. The most frequented are: *Zacharatos* (right and left corners of Stadion Street), and *Zavoritis*, all Constitution Square (F 5), *Panghion*, and *Caperonis*, Concord Square (D 2). Coffee is generally served in the Turkish style, but coffee with milk, and tea can also be had, and confectionery. As

evening resort the Café in the ornamental ground round the Zappion Exhibition Palace is specially recommended. It offers a beautiful view of the sea. From 9 P.M. to midnight there is a concert.

Beerhouses. *Goulielmos*, Constitution Square, near the Royal Palace. *Klonaridis*, in the garden of the Parliament (Stadion Street). *New Ilion*, University Street (F 5). *Hebe* and *Brasserie Royale*, both Concord Square. In the Athenian beerhouses the beer of the country is served (30 lepta, or centimes). German or Austrian beer is to be had in the hotels in bottles.

Confectioners. The confectioners' shops in Athens are very numerous. Recommended: *Jannakis*, University Street, near the Royal Palace (F 5). *Zavoritis*, at the top of Hermes Street, on the left (E 5). *Avramopoulos* and *Loubier*, corner of Stadion and Sina Streets, famous for chocolate. *Lalaounis*, Concord Square, and *Solon*, Patissia Road (D 2). The prices of confectionery are moderate, cakes 35 lepta, ices (pagotà) 50 L, chocolate 60 L. for a cup. A special feature of Greek confectionery is *loukoumi*, a sticky and perfumed paste (20 L.).

Booksellers. The most important and best supplied is the *International and University Bookselling Establishment of Charles Beck* (Beck & Barth), Furnisher to the Court Royal, Constitution Square. There are to be found in it a great collection of works on Greece, all guides for travellers, maps, etc. and a great choice of views of Athens. All kinds of information are willingly given to travellers.—*Librairie Française et Internationale* (C. Eleftheroudakis), Constitution Square and Muses Street.—For Greek books: *Hestia* (Kol-laros), Stadion Street (E 4).

Wines of the Country. *Christos Sakellaropoulos*, Nike Street, keeps a dépôt for the excellent wines of the Achaian Society of Patras. *Goulielmos* (Bar), Stadion Street (F 5).

Tobacco and cigarettes. Greek tobacco, like that of Turkey, is only smoked in cigarettes, which must be bought in boxes of 25, at the price of from 60 to 80 lepta, or of 12 at from 35 to 50 lepta. The tobacconists most recommended are: *Barkas*, *Koulouriotis*, *Georgiadis* (Egyptian cigarettes), and *Phytanopoulos*, all Stadion Street. Cigars are also to be found there, called *poura*, which are very dear.

Museums. *National Museum*, Patissia Road (E 1), (Sculpture, Vases, Antiquities from Mycenae) and *Acropolis Museum* (Sculpture), open on week-days from 9 (Dec. and Jan. from 10) to 12, and from 2 (Oct.-March), 3 (April, May, and Sept.), or 4 (June-Aug.) until sunset. On Sunday und Holiday the Nat. Museum is open 10-12, and the Acropolis-Museum in the afternoon. — *Historical Museum*, in the Polytechnic Institute. — *Numismatic Museum*, Director Svoronos, in the building intended for the Hellenic Academy, Academy Street (F 4), open Wed. and Sat. 9-12, 3-6. The entrance to the State-Museums is free; to the Historical Museum 50 L.

Photographs. English Photographic Co, at *Beck & Barth's* bookshop, Constitution Square. — *Rhomaïdis*, adjoining the same bookshop.

Antiquities and curiosities. *Minerva* and *Brothers Dracopoulos*, both Hermes Street. — *J. Lambros*, Parthenagigion Street (E 3).

Productions and Manufactures of the Country. For materials, embroideries and carpets of the country «The Workrooms for Indigent Women» (Ergastirion aporon gynaikòn), Amalia Street (E-F 7). M^{me} *Karastamati* (silks), Stadion Street (E 4). For articles in leather, red shoes with tufts (*tsaroukhia*), one must go to the small shops, Pandrosos Street (C 5).

Post und Telegraph Offices. United in the same building, Theatre place (Aeolos Street D 3). Departure for the West: Tuesday, Wednesday, Saturday and Sunday, up to 11 a.m. Stamp for an ordinary letter 25 lepta, post card 10 lepta.

Carriages. A course in the town 1 drachma. By the hour 3 drachmas. From the middle of the town to the Station for the Peloponnesus, 2 drachmas. By the hour 3 drachmas. For excursions in the environs arrange the price beforehand through the hotel keeper. The Vis-à-vis are small omnibuses which ply in Stadion Street (10 lepta).

Horses. Ten drachmas a day; arrange the price beforehand through the landlord of the hotel.

Tramways. The Tramway line starts from Concord Square and runs through Stadion Street to Constitution Square (10 L.). It afterwards goes through Philhellenes Street and as far as the Temple of Jupiter (15 L.). From

Concord Square another circular line runs by Piræus Road to the old railway station, and returns to the same place by Hermes Street and Athena Road (15 L.). A third line, starting also from the same Square, goes to Kolokythou (25 lepta). From Khafia (beside the same Square), two other lines start, one for Patissia (the Museums are on this road), the other for Ambelokipous (35 lepta). A new line runs from the Cathedral by Constitution Square, Academy Street, and Hippokrates Street.—*Steam Tramway*. Two stations: One opposite the Academy and another before the Royal Palace. Departure for Old and New Phaleron about every half hour. For one person, taking the ticket at the station, 40 lepta, (with return, 80 lepta), in the carriage 55 lepta.

Legations and Consulates. *French Legation*, Kephissia Street (G 5). — *Russian*, Herodes Atticus Street (F 6). — *German*, Academy Street (G 5). — *Austrian*, University Street (E 3). — *English Legation and Consulate* near St. Theodore's Church (E 4). — *Italian*, Regilla Street (H 6), Chancellery, Anagnostopulos Street. — *American*, Lykabettos Street (F 4). — *German Consulate*, Coray Street. — *Amerikan Cons.*, Kephissia Street. — *Belgian Consulate*, University Street. — All the other Consulates are in the Piræus.

Medical Men. *Physicians*: Prof. N. Makkas M. D., Director of the hospital of the Evangelismos, corner of Solon and Democritos Str. (G 4). — Dr *Aravantinos*, Academy Str. (G 5). — *Surgeons*: Prof. *Geroulanos*, Str. (G 4). — Prof. *Phokas*, Pindaros Str. (G 5). — *Oculists*: Dr *Gazepis*, clinical surgery, Beranger Str. 12. — Dr *Bistis*, Alexander Soutzos Str. (G 4). — *Dentists*: Dr *Walker*, Akademy Str. (F 4). — Dr *Moser*, Philhellenes Str. (F 6).

Places of Worship. *English Church*: St Paul's, Philhellenes Street. Divine service every Sunday at 10.30 A. M., with celebration of Holy Communion on the first and third Sundays of the month, and at 8 A. M. on the second and fourth Sundays. Chaplain the Rev. F. R. Elliot. Chaplain to H. B. M. Legation, who also holds evening service at 3 P. M. at the Piræus. — *German Reformed Service* in the Royal Palace, 10 A. M. Chaplain, Pastor von Schierstaedt, Chaplain to H. M. the King of the Hellenes. — *Roman Catholic Church*, St. Dionysos, University Street.

Hospitals. For strangers there is only the hospital of the *Evangelismos* which can be recommended; it is under the patronage of Her Majesty the Queen. It is perfectly kept and is admirably situated on the Kephissia Road. *Medical men*: Prof. Makkas; *Surgeons*: Prof. Gerulanos and Dr Tzakonas.

Baths. In all the first class hotels, and at the *Stella* (Diamantopoulos), Patissia Road (E. 2), and *Asclepius* (Korodemös), Beranger Street, near Concord Square (D 2). Turkish vapour baths close to the Tower of the Winds, 2 drachmas 50 lepta. During season sea baths at Old and New Phaleron.

Libraries and Reading Rooms. *The University and National Library*, open every day from 9 A.M. to noon, and from 2 P.M. to 4 P.M., on Saturday only till noon. — *The Parliamentary Library* is generally open every morning. — *The Athenian Club*, Entrance free by introduction through a member. — At the Reading Room of the Philological Club *Parnassos*, opposite St George's Church (E 4), foreign newspapers and periodicals are to be found.

Banks and Bankers. *National Bank of Greece*, opposite the Municipal Theatre (D 3). — *Ionian Bank*, Stadion Street, opposite the Parliament. — *Athenian Bank*, Sophocles Street (D-E 4). — *Orient Bank*, same Street. — *Banque de Crédit industriel*, Stadion Street (E 4). — *Bankers*: *Serpieri et Co*, University Street (E 4). *G. Skousès and Co*, Stadion Street (E 4). *Marino Brothers*, Coray Street. *Banque Empedokles*, Sophocles Street.

Money Changers. Almost all in Aeolus Street. See also Offices for travellers.

Theatres - Concerts. During the winter: *National Royal Theatre*, near St Constantine's Church (C 2). — *Municipal Theatre* (D 3). — During the summer many Greek theatres play in the open air. French operettas at Phaleron.

Offices for Travellers. *Thos. Cook and Son*, Constitution Square. — *Ghiolman Brothers*, adjoining Beck & Barth's bookshop, Constitution Square. At these offices travellers receive all information concerning routes, prices, departure and arrival of steamers, etc. etc.



The Acropolis.

SECOND PART

HISTORICAL — ANCIENT MONUMENTS

Short history of Athens. — The foundation of Athens is lost in the darkness of prehistoric times. The ancient traditions relating to the first sovereigns of Attica, *Kekrops*, *Pandion*, *Erechtheus* and *Ægeus* belong rather to the domain of mythology. It is with Theseus that the history of Athens seems to begin: it was he who united in one city the demi (communities), until then autonomous, of Attica, which gained for him the name of the Founder of the city. Athens was at first restricted within the enclosure of the Acropolis, it spread afterwards on the south as far as the fountain of Kallirrhoë, later it covered the whole space which surrounds the rock.

On the death of Kodros royalty was abolished, and the government was confided to Archons, descendants of royal race, at first for life (1068-753?), afterwards for a period of ten years (753-683?); of these only the first four were descendants of the family of Kodros. To these succeeded

(683) Archons elected annually, to the number of nine, chosen from among the *Eupatridae*, or nobles. The first of these nine magistrates was called the *Archon Eponymos*, because he gave his name to the year; the second was the *Archon Basileus* (= king), invested with religious functions; the third the *Polemarchos*, or military commander; the six others had the name of *Thesmothetæ*. The *Arcopagus* exercised the right of inspection of religious affairs.

In 624 (?) *Drakon* sought to repress, by his legislation, the abuses of the arbitrary power of the *Eupatridæ*; he also founded a second Boule (council), besides the *Areopagus*, consisting of 401 members. In 613 (?) *Kylon* attempted to seize upon absolute power. It was reserved for *Solon* (594) to put an end, by his legislation, to the political and social dissensions of Athens. By a financial arrangement, which he called a *discharge*, he relieved the lower classes from the weight of the debts, under which they were oppressed by the higher classes, imprisonment for debt was abolished, and the civil rights, of which the people had been deprived by the nobles, were restored to them. He divided all the citizens, in proportion to their wealth, into four classes, and it was to the wealthiest of those classes that he confided the authority, seeing that it had to support the heaviest burdens. But 6000 *Heliasts*, or judges, chosen by lot, were entrusted with the control of the officials.

The work of Solon was nevertheless interrupt-

ed during his life by the tyranny of *Peisistratos* (560-528), and of his sons *Hippias* and *Hipparchos*. It is true that the Peisistratidae adorned Athens with many monuments, such as the altar of the Twelve Gods, the fountain of *Enneakrounos*, etc., and that they laid the foundations of the temple of the *Olympian Jupiter*. In 514 Hipparchos was killed by *Armodios* and *Aristogeiton*, and in 510 Athens was able, with the assistance of the Spartans, to free herself from Hippias, who took refuge in Persia.

The constitution of Solon became more democratic under the archonship of *Kleisthenes* (508). He divided the population of Attica into 10 local Phylae (tribes), each Phyle into 3 Trittyes, and each Trittyes into a number of Demi. By this he intended to get rid of old personal, or religious associations. He raised the number of the Bouleutae (members of the Council) to 500, fifty being elected from each Phyle, and established the Ostracism as a means for preventing tyranny. Athens at that time considerably increased her power both by land and sea, by freeing herself from the dominion of Sparta, and by gaining victories successively over Thebes, Aegina and Eubœa.

Under the reign of *Darius*, the interference of the Athenians in the revolt of the Ionians in Asia Minor brought on the expedition of the Persians, who, under the command of *Datis* and *Artaphernes*, were defeated at *Marathon* by *Miltiades* (Aug. or Sept. 490). Under the reign

of *Xerxes*, the Athenians having abandoned their city to the Persians, these latter pillaged and burned it; they did the same on the Acropolis when they became masters of it. The victory of *Salamis* (September 20, 480), which was especially the work of *Themistokles*, saved Greece and covered Athens with glory. The following year (479), the army of *Mardonius* was annihilated at Plataea, in Bœotia.

Dating from that national struggle the preponderance of Athens went on always increasing. *Themistokles* surrounded the city with ramparts, and fortified the Piræus; while *Aristides* by making the Athenians pass from the defensive to the offensive, secured to them the supremacy (474). *Kimon* expelled the Persians from the Greek waters, and from the shores of Macedonia, Thrace, and Asia Minor; from 460 to 456 the Piræus and Phaleron were connected with Athens by *long walls*. Manufactures and commerce were prodigiously developed; at last, in 454, *the treasure of the allies* was transferred from Delos to Athens.

The immense resources of the city began to be employed in the erection of numerous public buildings of all kinds. Under *Perikles* the Acropolis changed its destination, and from being a fortress, it was transformed into a vast sacred enclosure, containing the master-pieces of the artists of Greece, and of the whole universe. Athens had then a population of a hundred thousand free citizens, and of double that num-

ber of slaves; the productions of its manufactures and its arts covered the shores of the Mediterranean and the Black Sea. The jealousy which this development of Athens excited among the Spartans, ended in an open rupture, that is to say in the war of 27 years which raged between these two states and their allies, the *Peloponnesian war* (431-402). The plague at Athens, the death of Perikles (420), the popular leader, Alkibiades, and the fatal expedition to Sicily brought on the fall of Athens, and the domination of the *Thirty Tyrants*.

In 403 *Thrasyboulos* reestablished the democracy; *Konon*, after a naval victory gained over the Spartans, near Knidos (393), reconstructed the long walls. But this new prosperity of Athens was but ephemeral; after the unfortunate war of the *allies*, her possessions beyond the limits of Attica became almost insignificant, and, exhausted by the weight of reverses and discouragement, she could offer, in spite of the manly appeals of Demosthenes, but a faint resistance to Philip of Macedonia, beneath whose arms she succumbed in 338, on the battle field of Chaeroneia, and with her all Greece.

Although deprived of political life, Athens did not the less continue to exist. In the very year of the defeat of Chaeroneia, she was able, thanks to the wise administration of *Lykourgos*, to restore her navy, to stock her arsenals, to complete the theatre, to construct the stadion, and to have nevertheless reserve funds in the trea-

survived. After the reverses of the *Lamian* war the Athenians were obliged to receive a Macedonian garrison, with the aid of which Demetrios of Phaleron wisely governed the city (318-317). In 287 the Macedonian garrison was driven from it by a riot, but it was not long before it returned. The city lived but on its past glory. Its conquerors always spared it, and royal acts of munificence did not cease from embellishing it with new edifices. *Ptolemy Philadelphos*, king of Egypt (284-246), built a gymnasium and a library in it. The kings of Pergamon, *Attalos Ist* (241-197), *Eumenes*, and *Attalos IInd*, ornamented the theatre and the agora with new colonnades. The king of Syria, *Antiochos Epiphanes* (175-164), continued the building of the temple of the Olympian Jupiter.

To the Macedonians succeeded the Romans. After the destruction of Corinth and the defeat of the *Achæan league*, of which Athens formed part, Greece and Macedonia were reduced to Roman provinces. Having formed an alliance with *Mithridates*, king of Pontos, who had declared war upon the Romans, Athens, after having endured a long siege, was taken, and sacked by *Sylla* (March 1st 86). The fortifications of the Piræus were then demolished, never again to rise from their ruins. Although during the civil wars Athens had successively embraced the cause of *Pompey* and of *Brutus*, she was kindly treated by *Julius Cæsar* and by *Augustus*, and did not cease to enjoy the favour of their successors

New buildings were constructed beside the ancient ones, such as the horologium of *Kyrrhestes*, the gate of the Agora, due to the munificence of Caesar and Augustus, etc.

The emperor *Hadrian* (117-138 A.D.) was without doubt one of the greatest benefactors of Athens; he founded a new quarter, which received the name of *Hadrianoupolis*, or *New Athens*; he completed the temple of the Olympian Jupiter, begun by the Peisistratidae, built in the old city a gymnasium, a library, and a panhellenion; it is to him that the city owed the aqueduct of Hadrian, finished by his successor, which even yet serves to supply the city. Towards the same period, *Herodes Atticus* of Marathon (101-177) built the Odeion which bears his name, and provided the Stadion with marble seats.

Athens not only maintained her external splendour to this advanced epoch, but her title of mother of great men in poetry, philosophy, and the fine arts as well as her numerous schools did not cease to attract to her strangers from all parts. The emperor *Marcus Aurelius* (161-180) founded new professorships at his own expense, and it was at this time that *Pausanias* visited the city. But from this date began for her a state of stagnation followed by a rapid decline.

This repose of Athens was troubled for the first time in 253, an epoch at which the German hordes made an irruption into Greece. The fortifications of the city were repaired, but in 267 Athens was taken by the Heruli and the Goths.

In 395-396 *Alaric* appeared with his Ostrogoths before the city, he levied a contribution on it, but it suffered nothing, while its neighbour, Eleusis, was sacked. From this time the Byzantine emperors pillaged it unceasingly of its master-pieces to decorate their capital. Paganism, supported by the neo-platonic school, maintained itself with a certain tenacity until the promulgation of the edict by which *Justinian* ordered the closing of the schools of philosophy (529), which was the last blow dealt to Athens.

From that epoch till the tenth century Athens was not the scene of any memorable event. The emperor *Constantine II.* passed the winter of 662-3 there. *Constantine IV.* (Copronymus) chose a wife from there for his son *Leo IV.*, the empress Irene, and she, having become a widow, banished to Athens the brothers of the deceased emperor. In 1019, after having defeated the Bulgarians, the emperor *Basil II.* visited Athens, and having gone to the Parthenon, transformed at that period into a Christian church, he there returned thanks to God for his victory. In 1040 the Normans took the Piræus by assault, under the orders of their chief *Harold*, then in the service of Byzantium. Under *Photios* (853) Athens was formed into an archbishopric, then into a metropolitan seat, in 869. Under the Byzantines it enjoyed certain rights and privileges. After the conquest of Constantinople by the Latins (1264) the king of Thessalonica, *Boniface*, marquis of *Monferrat*, gave the duchy of Athens and the

province of Boetia, as a fief, to *Otho de la Roche* (1205-1225), who had as his successors four other dukes. In 1338 the duchy of Athens passed to *Walter de Brienne*; he was deprived of it by the Catalans, who proclaimed in his stead *Roger Deslaur* (1312). After his death the Catalans ceded the duchy to *Frederick*, king of Aragon, who sent viceroys to govern it, but in 1394 the lord of Vostitza and Corinth, *Renier Acciajuoli*, having defeated the Catalans, had himself proclaimed duke of Athens. Under his forth successor, in 1456, after an obstinate defence, Athens fell into the power of the Turks, commanded by *Omar*. In 1687, during the siege of the city by the Venitians under the command of *Francesco Morosini*, a bomb fell into the Parthenon, then converted into a powder magazin, and split into two ruined masses that temple which had till then remained intact (September 18). Some years before, the Propylaea had had almost the same fate.

At the time of the Insurrection the Greeks occupied the Acropolis on the 21st of June 1822, and on the 5th of October *Odyseus Androutzos* confided the command of it to *Gouras*. In 1826 the Turks besieged it anew; the Greeks, under *Gouras*, defended themselves heroically, and on his death he was replaced by *Kriczotis* and the Frenchman *Fabvier*. The latter was able in the month of December to enter the Acropolis with 650 men and supplies. The garrison was at length obliged to surrender (death of *Karaïskakis*) on the 5th of June 1827, and the Turks only aban-

doned the Acropolis on the 1st of April 1833. Athens was chosen as the capital of the Hellenic kingdom, and in 1835 the government was definitively installed there.

From the Royal Palace (towards the south) **to the Acropolis.** Going up Hermes Street one arrives at *Constitution Square* (E 5. 6).

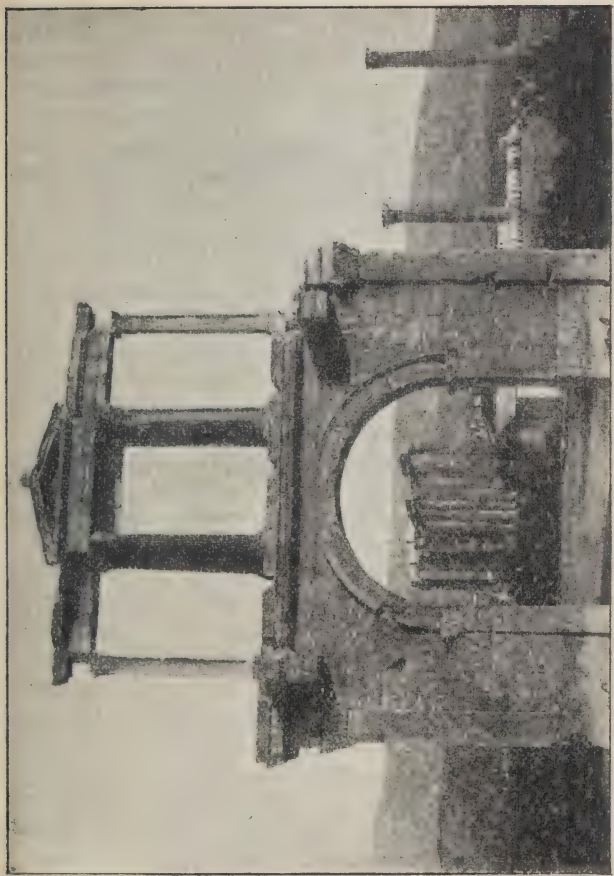
This square is surrounded by many hotels, and is overlooked on the east by the Royal Palace. Between the latter and the square is a little garden planted with trees, in the centre of which there is a fountain, which falls into a marble basin.

The *Royal Palace* (F 5), constructed between 1834 and 1838, from the design of the architect Gaertner, has an imposing appearance; in front it is adorned with a Doric portico.

In order to visit it a special order must be obtained (information is to be had at the principal entrance). The vestibule of the chief entrance is adorned by a painting of Bloch's, representing Prometheus tortured by an eagle. In the dining-room are other works by Bavarian painters, there are also pictures by Rottman.

On leaving Constitution Square and taking Philhellenes Street, we come on the left to the church of St. Nikodemos (F 6), erected in the 11th century; it is now a Russian church, and attended on some festivals by the Royal family.

A little farther on the same side is the *English church*, St. Paul's. By turning to the left we come out opposite to the entrance of a park,



The Arch of Hadrian with the Temple of Jupiter.

behind which rises the *Zappion*, built, at the expenses of Zappas, for Olympic exhibitions. In the Amalia Street, traversed by the steam tramway to Phaleron, on the right, are the Work-rooms of Indigent Women, *Ergastirion*, where a permanent exhibition of the textile productions of the country, carpets, silks, etc., is on view.

From this spot the view extends southward over the sea, on the east to Mount Hymettos, while in front is the Arch of Hadrian and the Temple of the Olympian Jupiter.

The **Arch of Hadrian** (F 7) was erected under his reign or that of his successor. The archway is 20 feet wide, the entire height about 56 feet. It separated ancient Athens from the modern town, as the inscriptions carved on the frieze bear witness: This is the Athens of Theseus, the ancient city, and on the opposite side: This is the city of Hadrian and not that of Theseus. Above the arch rises an attica, or upper story, pierced by three niches, and surrounded by a pediment.

Of the splendid **Olympieion**, or Temple of the Olympian Jupiter, there only remain some columns of the Corinthian order. Peisistratos laid the foundations of this temple, the construction of which, long interrupted, was only recommenced in 174 B. C. by one of the benefactors of Athens, Antiochos Epiphanes, from the plans of the architect *Cossutius*. All that remains of this monument appears to belong to that resumption of the work, which excited the admiration

of those who then saw it. But Antiochos died before having been able to complete the work. The glory of finishing it was reserved for Hadrian, who dedicated it about the year 130 A.D. The eastern and western fronts had a triple range of 8, and the north and south sides a double range of 20 Corinthian columns, 55 ft. high, with a diameter of 6 feet. 4 inches. It was, after that of Ephesos, the largest of the temples of antiquity. Beside the statue of Jupiter, overlaid with gold and ivory, was that of the emperor Hadrian. In the middle ages a Stylites (pillar-hermit) had his abode on the architrave. In 1760 a Turkish pasha employed one of the columns in the construction of a mosque.

There only remain at present 16 of the columns. The greater number have preserved the architrave, 13 are at the south east angle, and three of the interior row at the south; the central of these was thrown down by a hurricane of October 5th 1852.

On turning to the eastern side, and following the new Boulevard Olga, we are not long before coming to the old *Protestant Cemetery* on our left, (there one observes the tombs of George Finlay, author of a History of Greece; and of the learned German archeologist, Ulrichs, 1843). On the right is the *Stadion Bridge*, constructed in 1873 at the expense of Constantine Zappas, on the very site of an ancient bridge the materials of which were used by the Turks in 1778 in repairing the fortifications of Athens.

By crossing this bridge we reach the **Stadion** (G-H 8), where the Panathenaic games were celebrated. The Stadion was constructed about the year 330 B. C. by the statesman and orator Lykourgos. The Athenians, following the natural conformation of the ground, hollowed it out between two hills, which rise in a direction forming a right angle with the Ilissos, and which were propped up on the side toward that stream by some substructions. The opposite extremity ended in a semicircle formed on rising ground, probably artificial. About the year 140 A. D. Herodes Atticus caused the sloping sides to be covered with seats of Pentelic marble. It was in the Stadion that, in accordance with a decree of the city of Athens, the ashes of Herodes Atticus were interred. In 1869-70 excavations were made there by the architect Ziller, at the expense of King George. From the entrance to the semicircular extremity the arena measures 671 feet 4 inches, the breadth is 109 feet 4 $\frac{1}{2}$ inches.

The length of the course must, according to precedent, have been 581 feet 1 $\frac{3}{8}$ inches, or 600 Attic feet, corresponding to 117 metres 60 ct.

Behind the parapet, a corridor paved with marble flags gave access to the last rows of seats. The number of the rows of seats is not known (perhaps 60). The Stadion could contain as many as 50,000 spectators. Flights of steps (11 on each of the long sides, 7 on the semicircular part), led to the higher places. Porticos, no doubt, occupied the summits of the three

sides, especially that of the semicircle. On the left of this there is a subterranean passage. It is not known at what period it was made, nor what was the object of its construction. From the summit of the semicircle a fine view is to be had.

In 1896, international Olympic games were held in the Stadion, which was restored as far as possible for this occasion, at the expense of Mr. Avéroff, a Greek merchant of Alexandria, a monument to whom stands at the entrance. At present the Stadion, through his generosity, is entirely fitted out with marble and stone seats, in strict conformity with the ancient remains.

In the near proximity of the Stadion, towards the east, is a temple of Fortune (of Athens); some of the remains can still be distinguished. On the hill to the west (Ardettos) there are some vestiges of an ancient edifice, arbitrarily attributed to the tomb of Herodes Atticus.

South of the Olympieion we meet with the bed of the Ilissos, which by no means deserves the name of a river; in summer it is dried up, in winter, in the rainy season, it becomes a torrent. In ancient times its current must have been very impetuous, as is evident from the bed of rocks over which it flows at this place. On the south is situated the church of Saint Photini, below which is the source of the fountain of *Kallirrhoe*, so celebrated in antiquity (E 5), the water of which is even now abundant.

By the bridge which is below the fountain of *Kallirrhoë* (from which a fine view of the Acro-

polis can be enjoyed), one can go to the *Central Cemetery*, where numerous marble monuments are to be seen.

Passing by the Arch of Hadrian, and following the street of the same name, one reaches (the third street to the left) a little square on which rises the graceful choragic monument of **Lysikrates** (E 7), called by the people *Diogenes' Lantern*. At the Dionysic competitions the conquerors received, as a prize, tripods, which they exhibited on richly decorated monuments. This one is the most ancient edifice of the Corinthian order which has come down to us.

On a base 13 feet high, rises the body of the building, the roof of which is supported by 6 half-columns of the Corinthian order. The roof, in the form of a canopy, is surmounted by an elegant floral ornament. This ornament, as well as the acanthus of the capitals, presents us with a grace and perfection of detail which are not to be met with in monuments of an anterior age. The triangular stone which surmounts the flower was intended to receive the tripod. The inscription carved on the architrave, formerly ornamented with colours, is thus expressed: 'Lysikrates, son of Lysitheides of the deme of Kikynna, was choregus. The tribe of Akamantis gained the victory in the chorus of boys. Theon was the flute player, Lysiades of Athens taught the chorus. Evaenetos was archon'. From which it follows that the monument was erected in the year 335 to 334 B. C., at the epoch when the



The Monument of Lysikrates.

school of Praxiteles was in all its splendor. The frieze represents the chastisement of the Tyrrhenian pirates by Dionysos. The god is represented in the form of a young man, beside his panther and surrounded by satyrs, the pirates are changed into dolphins.

South of this little square is a fountain. Passing through Byron Street one returns to the Boulevard, and by the road of Dionysos one ascends to the Acropolis. A little higher on the road we come to the theatre of Dionysos.

The stage of the **Theatre of Dionysos** (F 7) was the cradle of dramatic art, and on it Aeschylus, Sophokles, Euripides, and Aristophanes had their master-pieces represented. The ancient theatre was composed of ranges of wooden seats, but the seats having sunk down during a performance, it was decided to construct a theatre on the slopes of the Acropolis; this however was only completed under the rule of Lykourgos (about 340 B. C.). The lower ranges of the theatre were cleared from rubbish in 1852 by the German architect Strack.

The theatre was composed of three parts: the stage, the orchestra, and the cavea, or circular part reserved for the spectators. The stage was at first only composed of the orchestra, closed behind by a wall, the *proskénion*, flanked on both sides by the *paraskénia*. In the centre of the orchestra rose the *thymelæ*, or altar of Dionysos. The actors, properly so called, wore the *cothurnus*, which made them appear taller



The Theatre of Dionysos.

than the dancers. For them was finally, in the Roman period, provided a higher speaking-place, the *logeion*, or stage proper. In the axis of the wall facing the seats was the gate, called the royal door, by which the principal actor entered. The wall of separation between the stage and the orchestra is decorated with bas-reliefs of the time of the Ptolemies; the crouching Silenus which supports the stage is of a more recent date. In the centre is a staircase which leads from the orchestra to the stage. To the left of this staircase are to be seen some fragments of two shaggy Silenus and of a marble seat decorated with sculptured images. The orchestra was provided with a pavement and closed by a grated barrier.

The cavea (Latin), or theatre properly so called, is like all Greek theatres, supported against the slope of the hill and furnished with seats rising one above the other in an incomplete circle. These concentric lines of seats are separated by narrow stairs into 13 divisions. In its width, the cavea is separated into two parts by a road forming a corridor half way up. The seats are of Piræus stone. The lower seats are still in their places, the width between them is so great that the spectators placed behind could rest their feet on the backs of the range in front of them, which were slightly hollowed out by this custom. The seats accommodated 14-17000 spectators. The first rows were composed of marble seats; the inscriptions which they bear inform us that they

were intended for the priests and magistrates. This theatre was adorned by numerous statues, representing the tragic and comic poets. The most remarkable were the bronze statues of Aeschylus, Sophokles, and Euripides, placed there at the suggestion of Lykourgos.

All round the theatre rose altars dedicated to Dionysos, to whom these precincts were consecrated. The foundations of many of these altars, and of two sanctuaries of Dionysos, have been discovered during recent excavations. The column ornamented with mouldings and Silenus masks, which stands between the stage and the boulevard, was an altar raised in honour of Dionysos about the second century B. C. Opposite is a tall marble pillar on which is carved a decision of the Amphiktyons concerning the corporation of the artists of Dionysos, which was composed of poets, musicians, actors, in short of the whole staff of the theatre. Already in the time of Demosthenes this guild enjoyed great privileges.

Above the theatre can be seen a cave, mentioned by Pausanias, which has been since converted into a chapel dedicated to *the Virgin of the Grotto*. In front of this chapel are the remains of the choragic monument of *Thrasyllus of Dekleia*, destroyed by Turkish bullets in 1827. It was erected in front of the opening of the grotto and was surmounted by a tripod offered by Thrasyllus in 320 B. C.; about 260 his son substituted for the tripod a colossal statue of Dionysos, now in the British Museum. On the west is an

antique sundial. Above the grotto are two pillars, which also then supported tripods.

The excavations made in 1876 have brought to light the space comprised between the theatre and the Odeion. On the upper part one sees the remains of numerous sanctuaries. On the east was situated the *Asklepicion*, to which the sick went to obtain a cure. Within this enclosure were the altars dedicated to Aesculapius, Hygieia and other divinities, many ex-votos have been found there. In the rock is hewed out a room, now converted into a chapel, in which springs up a well. A semicircular basin receives the water flowing from the rock. A portico led towards another spring situated on the west, and further in the same direction were, no doubt, the dwellings of the priests of Aesculapius.

Lower, between the theatre of Dionysos and the Odeion, was a portico, now 178 yds. long, called the *Stoa of Eumenes*.

The Odeion of Herodes Atticus (C 7). *Tiberius Claudius Herodes Atticus*, the descendant of a noble family, inherited from his father an immense fortune, of which he devoted a great part to the embellishment of Athens. He caused the Odeion to be erected in memory of his wife *Appia Annia Regilla*, from whose name he called it the *Odeion of Regilla*. Of its fate afterwards very little is known. That it was destroyed by a great conflagration was proved by an examination of remains found in 1858, when the earth filling it up was removed. Under the reign of

Valerian it became a fortress, forming part of the chain of defence round the Acropolis. The Odeia differed from other theatres in being covered in, and in being at first reserved for musical competitions; but at the period when this here was built they were especially employed for dramatic performances. The front, looking towards the Boulevard, is in the Roman style, with semicircular arches. The entrance is by the west door. An inscription above the door of the guardian's small dwelling commemorates the heroic exploit of Fabvier (see p. 9). In a niche near the entrance is the marble statue of a Roman magistrate. The arrangement of the interior is that of a theatre of the Roman period, containing the stage, the orchestra, and the cavea. The stage, 35 metres 40 in width, is only 6 in depth. Two stairs placed the stage in communication with the orchestra, the eastern stair, the only one still preserved, with only three steps left, shows the approach to the stage. The wall at the back and sides is built of square cut stones and has three doors giving access to the stage. The paraskenia, right and left, have corridors leading to the stage. The orchestra is paved with square slabs, forming a chessboard. The well to be seen in it, no doubt, dates from the beginning of the middle ages. The cavea could contain 6,000 spectators. The 19 rows of seats of the lower series were divided by 4 staircases into 5 divisions, the upper rows, to the number perhaps of 13, were divided by 9 flights of stairs

into 10 divisions. The lowest row has in front a step which must have served as a footstool. On both sides of the stairs lie the remains of lion's claws, which seems to show that the seats to which they belonged were those reserved for great personages.

A pathway leads direct from the left wing of the Odeion to the entrance of the Acropolis. But it is better to take the carriage road which branches off from the Boulevard at the place where the tavern Sokrates stands.

The Areopagus. At 80 steps from the second turn of this road rises the Areopagus (B-C 6), or Hill of Mars, a steep rock, separating the Acropolis from the Hill of the Nymphs. A flight of 15 steps, cut in the rock, leads to the summit, where are still to be distinguished the sites on which rose some ancient altars. The tribunal of the Areopagus sat in the open air; its institution goes back to prehistoric times, it was before it that Mars appeared to justify himself for the murder of Hallirrhothios, and Orestes for that of his mother Klytemnestra. At the south-east angle of the hill a deep cavern penetrates into the rock, at the bottom of which springs forth in the darkness a troubled source; it is the ancient sanctuary of the Eumenides (Erinyes, Furies). It was on this hill, perhaps, that the Apostle Paul preached the Gospel in his discourse beginning: «Men of Athens, I perceive that in all things ye are too superstitious. A little more to the west can be seen the founda-

tion of an ancient church, dedicated to *St. Dionysios the Arcopagite*, the first Athenian converted to Christianity.

In the valley between the Areopagus and the opposite hill, the Pnyx, many private and public buildings have been excavated since 1891. The triangular precinct, enclosed by a wall of polygonal blocks, is the sanctuary of **Dionysos Lenaïos**. It contained a temple of the god, the inventor of the wine-press, an altar, a primitive wine-press, and the meeting-house of the Iobacchi, a sect worshipping Bacchus, or Dionysos. Near the Dionysion is the Amyneion, a sacred precinct of Asklepios and Amynos; here Sophokles was once a priest. Opposite this are traces of a large cistern, below the Pnyx hill; here about Prof. Dörpfeld places the original *Kallirrhoë* fountain; repaired by the Peisistratidæ and provided with nine spouts, it was named *Enneakrounos* (the nine-piped).

Below the entrance to the Acropolis lay the most ancient Market place (Agora) of the Athenians, and near it the temple of Aphrodite Pandemos.

The Acropolis. *Open every day, from sunrise to sunset. Entrance free. To visit the Acropolis by moonlight a ticket must be obtained from the General Ephoros of Antiquities, at the Ministry of Public Instruction; the ticket costs 5 drachmas and admits five persons.*

According to the most ancient tradition it was the Pelasgians who first built up on the Acropolis, it was they also who first leveled the summit of

this rock, rendered its sides still steeper, and at last covered with a fortification with 9 gates (called the Pelasgikon Enneapylon) the only side henceforth accessible, the western. This rock, which then constituted the inhabited city, was the residence of the kings, who there dispensed justice, it contained also the principal sanctuaries of the State. The city before long stretched down into the plain below, and the Acropolis became nothing but a fortress, which remained at the same time the most venerated of all sanctuaries. At the period of the Peisistratidæ the seat of government was fixed in the citadel, to which Peisistratos gave a more majestic entrance, and where he dedicated a temple to Athena. The Persians took it in 480-479 B. C., burning and destroying all the buildings. Themistokles and Kimon surrounded it with walls, but it was Perikles who adorned it with those splendid edifices, the remains of which still excite the admiration of all beholders.

The carriage road, mentioned before, leads to a gate flanked by two low towers. This gate, which bears the name of the Frenchman Beulé by whom it was discovered, was wrongly considered to be the most ancient entrance to the Acropolis.

The stair which leads to the Propylæa was formed of materials taken from ancient remains. To the left we see a towerlike pedestal which supported a statue of Agrippa, the general and son-in-law of Augustus; the wall to the right is the bastion below the temple of Nike.

It is difficult to decide from the documents left to us by the ancients, where the entrance of the Acropolis was situated. It is doubtful whether riders and chariots followed the Panathenaic procession up to the Acropolis. Before the construction of the great stair which starts from the Beulé gate, the road, beginning at the south east, led to the central passage of the Propylæa.

Behind the pedestal, on the left, is a stair of 60 steps, passing under the bastion constructed in 1822 by General Odysseus, which leads to the *fountain Klepsydra*. In the middle ages, above this fountain a church was erected dedicated to the Holy Apostles, the walls of which are still covered with Byzantine paintings. In ancient times this fountain was situated outside the enclosure of the Acropolis. The traces of the fountain were unknown at the beginning of this century; it was discovered by Pittakis in 1822, and it was to defend it that, during the siege, a bastion was added to the Propylæa. Near the Klepsydra, Pausanias places the *caves of Apollo and of Pan*. They have really been found above the fountain, a little to the east. Westward is that of Apollo Hypakraios (Apollo below the heigh); within this cave Kreousa, daughter of Erechtheus, was surprised by Apollo, and became afterwards the mother of Ion, ancestor of the Ionians. The second cave was asseigned to Pan when the worship of this god, who had come to the assistance of the Athenians at the battle of Marathon, was introduced. Further on is another

large cave, supposed to be that of *Agraulos* (or *Aglauros*), with several entrances, from one of which there is a passage ascending to the Acropolis; perhaps it was by this entrance that the Persians got into the Acropolis. Beyond the Agraulon is a smaller cave with numerous niches for the reception of exvoto.

Ascending the stair, and leaving the temple of Victory on the right, we reach

The Propylæa. This building, constructed entirely of Pentelic marble, begun in B. C. 437, under the direction of the architect Mnesikles, was opened to the public, although not quite completed, five years afterwards. The Propylæa were compared in ancient times to the Parthenon, and still, though mutilated, they seem to exhale a perfume of immortal youth. They present a simple and noble arrangement; a portico, formed of six Doric columns, leads to five gates, by which the enclosure of the Acropolis is entered. The central gate is wider than the others, as well as the vestibule which leads to it. The steps are here interrupted on the ascent to leave a passage for chariots and horsemen. The columns are 28 feet high. The vestibules diminish in width from the centre. Two rows of Ionic columns, flanking this central entrance, supported the beams of the roof ending in a pediment on the principal front and on the opposite side.

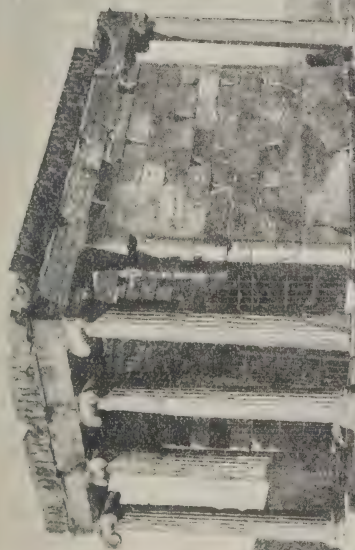
At each side of the principal order, a smaller Doric row gave access to the northern wing, the Pinacotheca, a hall adorned with paintings



The Propylaea.

by Polygnotos, and on the other side to the terrace on which rises the graceful little temple of the Wingless Victory. The eastern side of the Propylæa is hexastyle, like the principal front. Under the Turks, the great vestibule was covered by a solid dome; it became an arsenal and the dwelling of the Aga. In 1656 lightning set it on fire, and the monument was blown up. A great number of fragments of the marble beams of the architrave are scattered about; one of these architraves has been put together again, it measures 20 feet. Some fragments of the Ionic capitals, which lie near, bear traces of colour; in the same way the ground of the compartments shows still a blue shade.

The Temple of Athena Nike, called Nike Apteros (Wingless Victory), was reconstructed in 1835-36 by the Germans Ross, Schaubert, and Hansen, on the old foundations, with the fragments which had been employed in the construction of a Turkish bastion. It is raised on a stylobate of 3 steps and measures 27 feet in length, by 18 feet in breadth. The columns, including the bases and the capitals, are $13\frac{1}{2}$ feet high, and the total height of the temple to the apex of the pediment, including the stylobate, was 23 feet. As the two fronts only are provided each with four Ionic columns, while the sides are without any, the temple is an *amphiprostyle*. The frieze which ran round the whole temple now only adorns two sides of it. Those of the north and west, carried off by Lord



The Temple of Victory.

Elgin, are now in the British Museum; they have been replaced by casts in terra-cotta.

The injuries from which these sculptures have suffered prevent us from easily distinguishing the subjects which they represent. The eastern frieze seems however to show a council of the gods: in the centre Athena, recognised by her shield, then seated beside her, Zeus and Poseidon; above Zeus one sees the remains of a small figure, probably of Ganymede or Pan; at the extremity towards the south, Peitho and Aphrodite. The last seizes Eros by the right hand. The north and south friezes represent the combats of the Athenians against the Persians, the west frieze a contest of the Athenians against Greeks. On the small flight of steps on the western extremity of the wall there was formerly a marble balustrade; some parts of the bas-reliefs which adorned it are now preserved in the Museum on the Acropolis: the winged Victory unfastening her sandals, two Victories leading a bull to be sacrificed, a Victory decorating a trophy, all equally perfect.

From the western terrace behind the temple there is a splendid view over the country. Almost the whole Saronic gulf is visible; on the left the coast of Attica, as far as the island Gaïdaronisi, then the island of Hydra and the mountains of Argolis, Aegina with the lofty point St. Elias, the bay of Eleusis, and the massive Akrokorinthos, overlooked by the high mountains of the Peloponnesus which form the horizon. It is from this

terrace that Aegeus is said to have thrown himself in despair, on seeing the vessel, which bore Theseus, returning from Crete with black sails instead of the white one which it was to have displayed in case of victory.

After having crossed the Propylaea a gentle slope leads to the summit of the Acropolis, now transformed into a majestic heap of ruins of the most imposing effect. The numberless squares hollowed in the ground indicate each of them the site of a sacred monument; the pedestals scattered about everywhere supported an equal number of statues, which have disappeared, all but a few remain. Thus against the southernmost column of the east portico leans the pedestal of a statue of Athena Hygieia (the goddess of health), executed by an artist named Pyrrhos, and erected by order of Perikles, when Athena, appearing to him in a dream, indicated a remedy to cure a favorite slave of his, who had met with a serious accident during the construction of the Propylaea. The two large neighbouring pedestals perhaps supported the lad with the sacred basin, by Lykios, and the Perseus with the head of Medusa, by Myron, a contemporary of Pheidias and father of Lykios. The side of the rock cut perpendicularly, on the right, where numerous votive offerings are seen, supported the boundary wall of the temenos (sanctuary) of Artemis Brauronia, a goddess held in high honour by the Athenian women. Against the wall of the fortress are the remains of the ceiling of the Propylaea,

with vestiges of painting, mixed with all sorts of other relics, some of which are of Byzantine origin. The most famous work of art at this point was the reproduction of the Trojan horse in bronze, by Strongylion, a contemporary of Pheidias. The pedestal of it, with the inscription, is at the west of the precinct of Artemis. This temenos is separated from that of Athena Ergane (the patroness of labour) by a trench. There is a large pedestal to be seen, on which appeared a family group by the famous artists, Sthennis and Leochares; later the pedestal was used for the statues of Trajan, Germanicus, Augustus, and Drusus.

The vast foundation of which some blocks still remain opposite, supported the colossal bronze statue of *Athena Promachos* (=fighting in the first rang), a work of Pheidias; it is considered that the statue, including the pedestal, was between 50 and 60 feet high, fully armed, she towered even above the Parthenon, and the gilded point of her spear was the first object perceived by the navigator as he doubled Cape Sunion in coming to Athens.

Between the sanctuary of Athena Ergane and the statue of Athena Promachos runs the road followed by the processions which entered by the Propylaea to ascend to the plateau, a road still recognisable by the ruts hollowed in the rock by the chariots; it ran along the northern side of the Parthenon and came out at the east.

The Parthenon. At last we have reached the



The Parthenon.

Parthenon, that inimitable master-piece of antiquity, that eternal study, that eternal despair of the architects of all ages and of all countries. The Parthenon (dwelling of the Virgin) is the first object which strikes the view on whatever side one arrives at Athens. Under the direction of Pheidias the two most skilful architects of the epoch, Iktinos and Kallikrates, were charged with the erection of it. It is not certainly known when it was completed, but the colossal Athena of Pheidias is known to have been placed in it in the year 437 B. C., from which it is easy to conclude that the temple was then finished. The building itself is all of Pentelic marble. Upon three steps, each about 1 foot 9 inches high, rises a peristyle of 8 columns on the east and west fronts and of 17 on either flank. The columns, resting directly on the stylobate, are formed of a certain number of drums (generally 12) and measure 34 feet 6 inches in height, 6 feet 3 inches in diameter at the base, diminishing by $\frac{2}{9}$ of their diameter at the summit. They present towards the middle of the shaft a kind of swelling intended to give more elasticity to the column; the number of shallow flutings is 20. The breadth of intercolumnium (space between a pair of columns) varies slightly, in a fixed proportion throughout the building. The interval is less between the column at the angle and that which follows it; the column at the angle receiving more light than the others, would appear smaller if it were not thicker and higher.

The principal body of the edifice rises by 2 steps above the stylobate and forms a rectangle, open on the east and west, with a portico of 6 Doric columns, closed on the north and south by walls. The eastern portico gives entrance through a large gate to the cella, in which was placed the statue of the goddess; the western portico admitted by another gate to the opisthodomos, where was preserved the treasure. The columns of these two porticos still bear the marks of the fastenings of two gratings which protected the treasure and the cella. Between the eastern portico and the walls of the cella was the pronaos, filled with rich offerings. From the pronaos one passed by a folding door into the temple, properly so called, the naos, or dwelling place of the divinity. All this part has suffered greatly, and to restore it we must especially have recourse to the pavement and to the marks which it bears. It was, in fact, respected by the Byzantines and by the Turks. The naos was anciently closed on the west by a wall. If we include the thickness of this wall the total length thus obtained is exactly 100 Attic feet, which explains the name given to it in official documents, such as inventories, of *Hekatompedon*. We see by the traces left on the pavement that there was a portico of Doric columns on three of the sides, north, south, and west; and we can still see that on the west two detached pillars replaced the columns at the angles. These columns on the north and south were ten in number. In order

to arrive at the total height of the building, we are led to reconstruct above them a second row of smaller columns, probably Doric. Besides such a restoration being autorised by known examples, this gallery with two stories was seen and described by Spon and Wheler (1676). The ceiling was of wood, divided into square coloured lacunars. At the axis a pavement of Peiraic stone gives the dimensions of the pedestal which supported the famous statue by Pheidias. Behind the west wall of the *Hekatompedon* is a hall 13 metres 35 deep, which was called in the inventories *the Parthenon* properly. Covered by the general roof of the edifice, its ceiling was supported by four columns: to judge by the traces left on the pavement and by the height, these columns must have been Ionic. Between the west wall of this room and the western portico came the opisthodomos properly so called. We have already stated that it was closed by a grating.

Sculptors and painters had magnificently embellished the work of Iktinos. Pheidias himself was the artist who executed the statue of *Athena Parthenos*, the object of admiration in the cella; a colossal statue, not less than 39 feet in height inclusive of the pedestal. It is easily understood what it must have cost to cover such a colossus with gold and ivory. More than 40 talents of gold, or more than L.St. 160000, were employed in it; the ivory and the workmanship must have represented a still higher sum.

After the statue of Pheidias the finest pieces of sculpture were without doubt the *pediments*. The eastern pediment represented the birth of Athena, springing from the head of Zeus. It has almost entirely disappeared. The central part was thrown down to make room for the apse of a Byzantine church. The explosion of 1687 and Lord Elgin completed the work of destruction. Of the statues nothing remains but some heads at the two extremities; two of the four horses of the Sun, who rose at the eastern angle, marking the appearance of day, one of the horses of Night, who disappeared at the opposite angle, the last unrecognisable, the others mutilated, but their necks are admirably preserved. There were four, the two others are in London. It is also to the British Museum that we must go to admire the seated Hercules, the group of Demeter and Persephone, the Iris, a fragment of a torso, and the three women, generally called the Fates. These denominations have given rise to long discussions, which it is useless to repeat here. In the museum on the Acropolis are to be seen fragments of the head of Hephæstos (who on the pediment held in his hand the axe after having struck the head of Zeus), and of Night. The western pediment represented the victory of Athena in her dispute with Poseidon. The two divinities occupied the centre. They were standing and separated by the olive tree which had gained the victory for the goddess. This pediment is almost quite destroyed. Two figures only

remain in their places at the north-east angle: they represent a man seated and a woman kneeling at his feet. Whatever name may be bestowed on them, Asclepius and Hygieia, according to some, Kekrops with his daughter Agraulos, according to others, this is the finest and most perfect piece which has remained in Athens. At the southwest angle is a female figure Kallirrhoë (?), but it is not possible to ascend to the pediment to see it properly. The other fragments, of which the most important is the full length figure of the Ilissos, are in the British Museum. The head of Thetis(?) is in the National Library in Paris.

Of the 92 *metopes* but a very small number remain in their places: moreover the greater part are mutilated. All the metopes of the east and west sides, 28 in all, exist; there remain but thirteen of the northern and one of the southern fronts. Sixteen other metopes of the south front still exist in museums, fifteen in the British Museum, one in the Louvre. The metopes of the east side represent episodes from the combats of the gods and giants, (Athena seems to figure frequently in them); those of the south the conflicts of the Lapiths, aided by the Athenians, with the Centaurs (the metope remaining in its place at the south-west angle represents a Centaur holding under his arm the head of an Athenian); those of the west the combats between the Athenians and the Amazons; those of the north also combats; of the four which are still at the north-east

angle one only offers some lines which can be distinguished: a figure behind a horse; among the nine others nearer to the west some horses are also to be traced.

There remains to be noticed the celebrated *frieze* of the cella. It was an uninterrupted succession of bas-reliefs which surrounded the four sides, its length being 525 feet. It represented, according to most authorities, a unique subject, the sacred procession of the Greater Panathenaic festival. Every four years in the month of August, the citizens of Athens, accompanied by the foreigners domiciled in the city, carried in solemn procession to the Acropolis the peplos, or mantle, intended to cover the antique statue of the goddess. The procession started from the Kerameikos and passed round the Acropolis to arrive at the southwest angle. Pheidias desired to perpetuate on the finest of the temples of the Acropolis the memory of this most brilliant of all the Athenian festivals. The frieze has, unfortunately, been transported almost entire to the British Museum: only the western frieze remains in its place (with the exception of three figures); of the northern frieze more than the half is in the Museum on the Acropolis, the remainder is in the British Museum; of the eastern frieze two figures are in the Museum on the Acropolis, eight in the Louvre, the rest in the British Museum; of the southern frieze one third is in the Acropolis Museum, the remainder in the British Museum. The figures of the frieze were distributed in the following

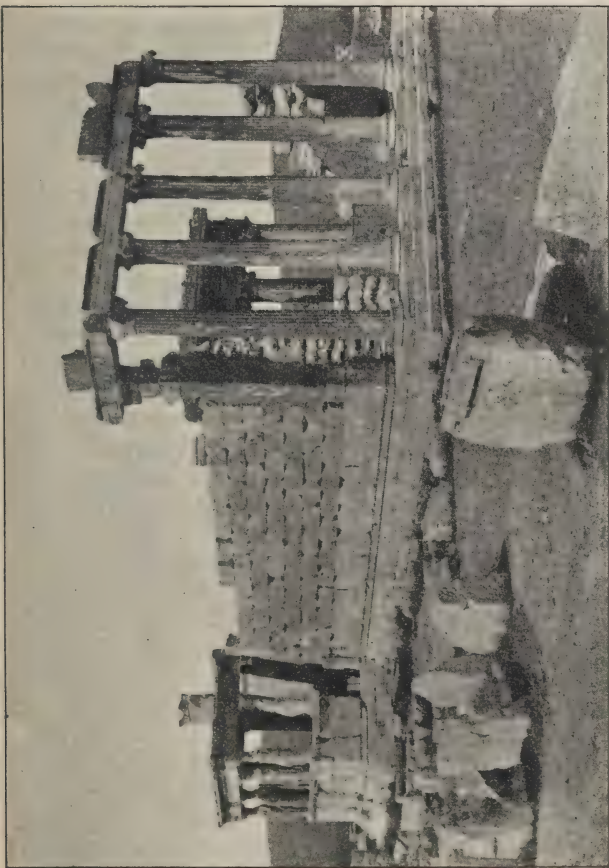
manner. In the middle of the eastern frieze, consequently above the principal entrance, the delivery of the peplos took place in the presence of certain deities seated. It is not known what names should be ascribed to them; they have no distinguishing attributes, and Pausanias does not make any mention of the sculpture of the frieze any more than of that of the metopes. This group is the centre of the composition; towards it converges in two long lines the whole procession which, starting from the western wall, follows both the northern and southern walls. At the head of the procession from the north side are Kanephoroi, victims, players on the flute and the lyre, Skaphephori, Thallophori, Spondophori, then chariots and a brilliant throng of riders. All through the passage of the procession magistrates and heralds watch to preserve order. (Beulé p. 284). We shall not describe in detail the figures of the western frieze, the only ones remaining *in situ*. They are young Athenians preparing to follow the procession, checking or caressing their steeds. The frieze is not more than a metre in height and the relief of the figures is only five centimetres; a strong relief would have made the shadows too marked, and the frieze was only lighted from below. Besides this the accessories in metal, such as the reins of the horses, projected and made an effect upon the marble. One can see the traces of them distinctly with an opera glass.

At the north east angle of the Parthenon is a

piece of the architrave of the circular *temple of Rome and Augustus*. On the right some fragments of columns have been excavated; they belonged to the Parthenon before that of Perikles, were rejected at the reconstruction of the temple and buried in this place, either because, as is evident from the calcined surfaces of some of them, they had suffered from the conflagration kindled by the Persians, or because they were looked upon as refuse, on account of defects in the stone. Farther on towards the east is the Acropolis Museum (see p. 46). At the eastern extremity of the Acropolis, where there was formerly a Turkish tower, is a belvedere, which Queen Amelia, wife of King Otho, had constructed. From it is to be had the finest view possible over the modern city and all the monuments which it contains.

North of the Parthenon rises the **Erechtheion**, erected in the 5th century B.C. on the site of the ancient temple of Erechtheus, a somewhat indistinct personage of Greek mythology, ward of Athena, king of Athens, and god. It is still easy to recognize the general plan of this building, while its internal arrangement has been changed by numerous later constructions. Three vestibules led into the temple, 20 metres 15 long and 10 metres 75 wide. Its architecture, of a composite character, gives this sanctuary a picturesque style which is quite charming. The eastern portico has six Ionic columns, and is a regular pronaos (one of the columns is missing, it is in

the British Museum), leading to the temple of Athena Polias (protectress of the city), in which was the ancient seated figure of the goddess and the lamp which was always kept lighted. The northern vestibule has four Ionic columns in front, corresponding to an equal number behind. It is situated nine feet lower than the eastern portico, and the columns are nearly six inches greater in diameter and three feet higher than those in the latter. Some have tried in the three singular holes which are below it to recognize the traces of the blow of the trident by which Poseidon caused the spring of salt water to issue from the rock of the Acropolis. The well preserved doors still there opened into the passage leading to the other sanctuaries, which was lighted by three windows in the western wall between the Ionic semicolumns. The small door, farther east in the same portico, opened on the enclosure consecrated to the goddess, which extended northwest as far as the entrance of the grotto called after Agraulos, in the north wall of the citadel (see p. 28). From the eastern portico a stair with eleven steps brings us to the northern vestibule. The advanced part on the south is formed by the *portico of the Caryatides*. These statues, somewhat larger than life, are placed on a basement, including which the height of the structure was about 15 feet; they bear on their heads a kind of capitals. The second, on the western side, is only a copy in terracotta of the original which is in London, the one placed behind, in the eastern



The Erechtheion.

row, was restored by Imhof. The wall of the sanctuary was adorned on the exterior with a frieze, presenting figures in white marble, laid on a ground of black Eleusinian marble, and there was above a band of beautiful palmette leaves. What was wanting in grandeur was replaced in this building by elegance.

Near the Erechteion was the *Pandrosceion* (sanctuary of Pandrosos, daughter of Kekrops), where the sacred olive was preserved, that Athena called forth in her contest with Poseidon.

Acropolis - Museum. This museum, situated on the south-eastern side of the Parthenon, contains exclusively antiquities found on the Acropolis. We can only note here the most important of the numbers. In the vestibule: 1342. Relief of a god (?) mounting a chariot. Room I: 3. Group of two lions attacking a bull; above, 1. Hercules fighting the Lernaean Hydra. Room II: 36. Hercules fighting Triton. 35. Monster with three human heads and bodies, ending in a serpent's tail (perhaps Triton overcome by Zeus). III: 67 (in the doorway). Terracotta tablet with the painted figure of a warrior, the best existing Athenian work in fresco. IV: Fragments of a Gigantomachy from the Peisistratid Athena-temple. V: 624. Statue of a man carrying a calf. VI: Statues found in 1882-1886 near the Erechtheion under the rubbish that dates from soon after the Persian invasion. VI: 695. Relief of Athena leaning upon her lance (called «mourning Athena»). 689. Head of a youth. Metopes from the Parthenon, and

casts of Metopes, now in the British Museum. VIII Statues from the pediment of the Parthenon, 22 slabs from the *frieze* of this temple, and casts of those in the Brit. Mus. IX : 973. Victory unfastening her sandal.

From the Royal Palace (west) to the Theseion, Dipylon, Hill of the Nymphs, Pnyx, Monument of Philopappos. Starting from Constitution Square and going westward by Hermes Street we pass on the left the **Ministry of Public Instruction**. It is here that cards for visiting the Acropolis at night are to be obtained. Farther on, in the first side street, towards the left, is the new **Metro-politan Church** of Athens (E 5), erected from 1840 till 1855. Beside it is the **small Cathedral** (St. Eleftherios), built entirely of ancient remains at the beginning of the 9th century. Above the principal gate, to the west, is an ancient calendar of Greek festivals (the crosses introduced between them are naturally a Christian addition).

We return to Hermes Street. The church which rises about the middle of this street is called **Kapnikarea** ; it is a Byzantine edifice of the 11th(?) century. Continuing our way to the point of intersection of Hermes Street with Aeolos Street we take the latter, going to the left, in the direction of the Acropolis. On the right is an open place where public sales take place ; after that on the right, the vast foundations of the **Library of Hadrian**, the façade of which is turned towards the west. Of this façade there remains part of the colonnade, the northern half ; we see 7 monolith

columns of marble placed against a fine outer wall. A wall with a similar colonnade known as the **Stoa of Hadrian**, rises at the south; between the two was the entrance which was preceded by a tetrastyle portico, formed of four fluted columns, of which one only is still standing. The enclosure measured about 122 metres in length and 82 metres in width.

This square was surrounded by porticoes with many buildings in the centre.

At the southern extremity of Aeolos Street is the **Tower of the Winds** (D 6), more correctly called the *Horologium* of *Andronikos Kyrrhæstes*. It is an octagonal tower of white marble, 44 feet high. Each of the eight sides faces the direction of one of the eight winds into which the Athenian compass was divided; and both the name and the ideal form of that wind is sculptured on the side which faces its direction. The eight figures are winged; they are represented as floating in the air, almost in a horizontal position. All have their heads uncovered, and two, *Lips* and *Notos*, have their feet bare. On the north is *Borcas*, represented as an aged man, with a disagreeable face, and covered with heavy clothing; on the north-east *Kackias*, an aged man, shaking his shield, from which hailstones fall; on the east *Apeliotes*, a young man, laden with fruit and ears of corn; on the south-east *Euros*, an old man, wrapped in a mantle; on the south *Notos*, the wind which brings rain, represented as a young man with a large pitcher

in his hand; south-west *Lips*, holding part of a ship; on the west *Zephyros* as a handsome young man, wearing a loose dress from which spring-flowers are falling; on the north-west *Skiron*, with a vase. Below each of these figures there is to be seen a sundial. The roof has the form of an octagonal pyramid. The summit had a bronze Triton on it, turning on a pivot and serving as a watercock. On the north-east and north-west sides were the porches with Corinthian columns now broken; two doors and some remnants of the steps leading up to them, still exist. On the south face is a little turret attached to it, of semicircular form; it was used as a reservoir and received water from the fountain Klepsydra of the Acropolis through an aqueduct, part of which still remains with a few of its arcades.

On the west side the square of the Tower of the Winds touches an elongated space surrounded with colonnades, *the Roman Market*, which ends at the **Gate of the Agora** (market). Four Doric columns, 4 feet in diameter and, including the capitals, 26 feet high, still support an architrave, with triglyphs and a pediment. The inscription engraved on the architrave says that this building was dedicated to Athena by Julius Caesar and Augustus, and erected at their expense. Behind the gate is a large inscription which contains rules as to the sale of oil decreed by Hadrian.

A little farther to the west one sees the remains of the **Stoa of Attalos**, built by Attalos II., king

of Pergamon (159-138 B. C.). The Stoa was simply a market, a long hall, divided into two aisles, the one occupied by rooms, the other by a colonnade. About 370 feet long and 64 feet wide, it is raised by 4 steps above the level of the ground. But it is in such a state of ruin that but little of it can be traced. The space in front of the Stoa formed the older Agora (market) of Athens; the extend of this is much disputed, certainly it included the space N. and E. of the Theseion.

Crossing now the railway and following Hadrian Street on the left to the last side street near the little passage which ends opposite *Saint Philip's* church, we reach, on the left, a deserted spot, closed in by a barred gate, where one sees three strange looking statues, called Atlantes, or Giants, but probably being statues of Eponymi (heroes of Attica), before which edicts were written upon boards. They are not apparently older than the second or third century A. D. Returning again to the church and following Hadrian Street to the west, we reach a terrace on which rises, plainly visible from far, the **Theseion** or temple of Theseus (B 5). It is the best preserved of all the ancient edifices of Athens. If the denomination of temple of Theseus, concerning which doubts have been raised, is correct, this structure must have been built in the year 470 B. C. by Kimon. But it is probably the temple of Hephaestos, and has been completed about 421 B. C. In the middle ages the Christians converted it into a church, under the

invocation of Saint George, and altered the arrangement of the interior.

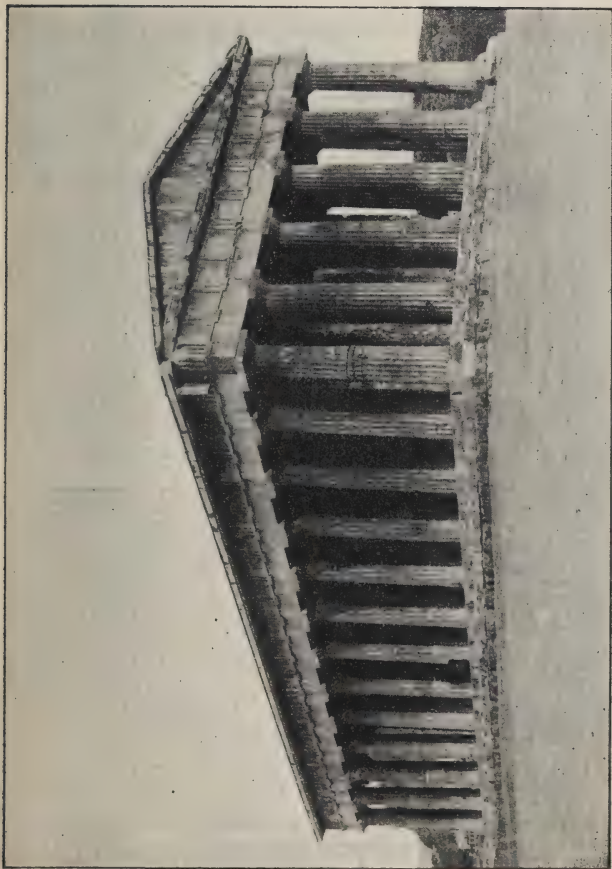
The edifice, of Pentelic marble, is a peripteral hexastyle, with 6 columns on each front and 13 on each flank, the columns at the angles being counted twice, thus giving 34 in all. Upon these columns rests a plain architrave, a frieze formed of triglyphs and metopes, and a cornice ornamented at each extremity by a pediment. The stylobate, on which the colonnade rests, has only two steps, whereas temples generally had three; measured on the stylobate, the total length of the temple is 104 feet, its width 45 feet. The columns are all of the same dimensions, 3 feet 4 inches in diameter at the base, and 19 feet high.

The temple is divided into pronaos, naos, or cella, and opisthodomos. The cella is 40 feet long and 20 feet wide. The pronaos and the opisthodomos were both separated from the peristyle by two columns. The principal entrance was on the east. As to the sculpture, much of it is destroyed, and the greater part of what remains is in a very imperfect state of preservation. The two pediments were adorned with statues now wanting. The ten metopes of the eastern front and the first four at the other end were the only ones sculptured, the others remained plain, perhaps they were covered by paintings. The metopes of the east front represent the labours of Hercules, those on the adjoining sides the exploits of Theseus. The walls of the opisthodomos and of the pronaos are adorned by a frieze, repre-

senting, on the E. side, a battle in the presence of six seated deities, on the W. side (opisthodomos) the battle of the Centaurs and Lapiths at the marriage feast of Peirithoos. The lateral walls are bare, except at the south-east extremities, where some figures are still attached to the frieze of the pronaos.

Not far from the Theseion is the **Dipylon** or Double Gate, which owes its names to the peculiar arrangement of the gates: the two entrances, exterior and interior, are separated by a kind of court, and each of them is divided in two by a massive pier. The grooves of the south-west gate on the exterior entrance can still be distinguished. This same entrance was flanked by a heavy quadrangular tower, which commanded the convergent roads. A little south of the Dipylon was the *Sacred Gate* opening on the Sacred Way which led to Eleusis.

Near the small church «*Agia Triada*», gaudily painted in red and yellow, is situated the **Cemetery of the Kerameikos**. On the walls, of Pelasgian construction and regularly built, which surround the family burial places, are still to be seen funeral monuments of all kinds. Starting from the left angle one sees first the *monument of Dexileos*, son of Lysanias (obit 393 B. C.). The rider who is seen overthrowing a warrior, is Dexileos, who, according to the inscription, distinguished himself with four other cavaliers in the war against Corinth. Not far from this monument is the temple-shaped tomb of *Demetria and Pam-*



The Theseion.

phile (middle of the 4th century). Then, in the main road, the grave of *Korallion*, a family group; a large bull on the top of a tombstone; a Mollosian hound; a relief representing a funeral repast and the bark of Charon. Opposite to the Molossian hound is the tomb of *Hegeso*, a most beautiful work, representing Hegeso attended by her slave (4th cent.). Also some nice steles are remarkable.

The *hills* of the *Nymphs*, of the *Pnyx*, and of the *Museion* (Philopappos) formed a district thickly populated in ancient times. It is now quite uninhabited, so that one can easily trace on the rocks the marks and plans of ancient dwellings, of cisterns, of tombs, and of streets. At the south-east extremity of the Hill of the Nymphs the rock has been rendered smooth and polished by women sliding down it, believing this exercise to be a cure for sterility. Not far below the chapel of « Agia Marina », on the south side, can be read, carved on the rock itself, the inscription « *boundary of Zeus* », which marked the limits of an enclosure sacred to the god. Above is the *Observatory*, built by Hansen, at the expense of Baron Sina. It is from an inscription which is to be seen on the road to the right, on the square which is before the Observatory, that this mount has received the name of the Hill of the Nymphs.

The Hill of the **Pnyx** follows the Hill of the Nymphs. The Pnyx (B 7) is a terrace of a semicircular form sloping towards the north. The area of the (artificial) platform could hold

from 7000 to 8000 persons. It rests on a huge wall, also of a semicircular form, composed of great irregular blocks of stone. On the south side the rock has been hewn, and presents two vertical boundary walls which meet, almost in the centre, under an obtuse angle. The eastern wall, more than four metres high, presents a row of niches, in which were placed votive-offerings. In the angle is an immense cube of stone, hewn equally in the rock, with three steps, to which leads on each side a little flight of steps; it has been called the bema, or tribune of the orators, and it is supposed, but not at all sure, that on this hill were held the political assemblies of the Athenians, before they were transferred to the Theatre of Dionysos.

Going on towards the south, and passing by the little church of *St Dimitrios*, there is, on the right, the so-called *tomb of Kimon*, occupied later, according to the inscription, by a certain Zosimianos.

The *Hill of the Muscion* follows that of the Pnyx. At the culminating point of this hill rises the **Monument of Philopappos**. Its concave front, forming an arc of a circle, the chord of which was about 30 feet in length, presents 3 niches, between 4 Corinthian pilastres. The central niche, of a rounded shape, contained the statue of Philopappos seated. He was a grandson of Antiochos IV. (and son of Epiphanes), king of Kommagene, dethroned by Vespasian. An Athenian citizen, of the deme of Besa, he rendered himself popular by

his liberality, and the grateful Athenians raised this monumental tomb to him in 114-116 A. D. It is of Pentelic marble and Piraic stone. The side niches held, the one a statue of Antiochos, the other that of Seleukos Nikator, the founder of the dynasty of Kommagene. From the summit of this hill a splendid view is had of the Parthenon, the mountains of Attica, and the sea.

At the foot of the Hill of the Museion three large caves are hollowed out, which were believed to have been *Socrates' prison* and to have witnessed his death. The one, on the left, is cut vertically to a depth of about 12 feet, with a length of $7\frac{1}{2}$. One can still see in the earth the traces of the sarcophagus placed there. The ceiling of the cavern to the right, of the same dimensions, is like a roof. From one of its angles a round opening leads into a rotunda about 11 feet in diameter, with an elliptical vault; this opening was closed by 12 slabs, one still exists. This rotunda was in every way similar to the Treasury of Atreus at Mycenæ, and was doubtless intended for the same purpose.

THIRD PART

.....

MODERN MONUMENTS OF ATHENS

On the Stadion Street, issuing from the Constitution Square, we pass by the monument of *Kolokotronis* (l.), a work of the Greek sculptor Sochos. Then comes, on the same side, the *Parliament*, a large building without architectural pretension. The finest buildings are on the University Street, issuing from the Palace Square.

Here, on the right, we have *Schliemann's house*, farther down the house of the *Archaeological Society*, and close by, the *Roman Catholic Church*, in the form of a basilica, with remarkable paintings in the interior. Passing by the Ophthalmic Hospital (on the corner) we come to a large square, where are situated three splendid modern buildings.

The **Academy** of Sciences, constructed at the expense of Baron Sina of Vienna, 1859-1885. This building, entirely of Pentelic marble, was constructed from the plans of Hansen, the Danish architect, in imitation of the edifices of ancient Greece, with Ionic porticoes, pediments adorned

with statues, and enlivened by bright colouring and gilding. In front of the principal part of the building rise two Ionic columns, bearing statues of Athena and Apollo by the Greek sculptor Drossis. On the walls of the great hall the myth of Prometheus is represented in paintings. In the wing to the right is the *Numismatic Museum*, containing a most interesting collection of coins, chiefly greek.

The **University**, in the centre of the square. Right and left of the front of it are marble statues of the Patriarch Gregory and of the poet Rhigas, in the garden, the statue of Gladstone. The University was built in 1837 by the elder Hansen, a Danish architect, who endeavoured to revive the polychromatic architecture of the ancients. He showed much talent and skill in this attempt, and the edifice is the finest in modern Athens. The principal façade is of the Ionic order, and its appearance has an air of noble and lofty simplicity.

Adjacent is the **Library Building**, constructed at the expense of P. Vallianos, whose statue stands in front. It contains the united University and National Library.

Farther down, on the left, is the *Arsakion*, a school for girls, founded bei Mr. Arsakis. The lately constructed part of the building forms a passage leading to the Stadion Street.

The University Street ends at the Concordia Square. A little before reaching this square, we cross a long street going, on the left, to the

Acropolis (Aeolos Street), and on the right, to the suburb Patissia (Patissia Street). Taking the Aeolos Street we come in some minutes to a square surrounded on three sides by the buildings of the *National Bank* (l.), the *Post-Office*, and the *Municipal Theatre* (r.). Another theatre, the *Royal Theatre*, is in the Constantine Street running from Concordia Square to the W. In the Patissia Street are situated the Polytechnic Institute and the National Museum.

The **Polytechnic Institute** was erected by the Greek architect Kaftanzoglous through the munificence of Mr. Stournaras, Mr. Tositzas, and his widow, Greeks of Epirus. It is a handsome group of detached buildings, containing both a school for industrial training and one for the fine arts. On the first floor of the central building is the *Museum of the Historical and Ethnological Society*, containing amongst other things a collection of memorials of the war of independence.

The **National Museum**, separated from the Polytechnical Institute by Tositza Street, owes its origin to the munificence of Mr. Bernardakis, a rich merchant of St. Petersburg, and was completed chiefly at the expense of the State. It was built in 1866-89 by Lange; the façade is Ionic. The central rooms contain the Mycenaean and the Egyptian antiquities, the rooms on the l. the sculptures, those on the r. the bronzes and vases.

In the *Mycenaean* collection, whose the nucleus was formed by Schliemann, remarkable are the following cases: 2. Headdress and 50 disks repre-

senting butterflies. 19. Two rings engraved with a hunting scene. 25. Bull's head in silver with golden horns. 26. Two bronze blades, enamelled with gold and silver. 27. Golden vase. 30. Fragment of a silver vase with a relief of a besieged town. 39-40. Blades of daggers. 42. Two large rings with seals. On wooden stands at the end of the room: Golden cups from Vaphio.

In the rooms of *sculpture* we note 1. Primitive statue of Artemis. 29. Stele of Aristion, known as the Warrior of Marathon. 8, 9, 10. Apollo-statues. 39. Stele by Alxenor. 45. Apollo Alexikakos. 21. Nike by Archermos. 126. Eleusinian relief, representing Demeter, Persephone, and Triptolemos (or, more probably, Nisos, the young king of Megara and Eleusis, according to Mr. Svoronos' new theory); it shows the inspiration, if not the hand of Pheidias. 170-180. Heads from the pediment of the temple of Athena Alea at Tegea, by Skopas. 181. Head of a youth, supposed of Eubuleus, by Praxiteles. 182. Head of Aphrodite, work of the school of Skopas. 179. Athena Parthenos, found near the Varvakion, a copy of the great chryselephantine statue of Pheidias. 225. Sculptures from Lykosoura. 1463. Triangular tripod base, with Dionysos and two Nikes, probably by Praxiteles. 218. Hermes of Andros. 215-7. Reliefs from Mantinea, referring to the musical contest between Apollo and Marsyas, and other scenes. 231. Colossal statue of Themis. In this room of Themis are placed a number of statues recovered in 1901 from the bottom of

the sea near the island Antikythera (Cerigotto): Bronze statue of a youth (Perseus, according to Mr. Svoronos); marble statue of a vanquished warrior regarding his adversary; some bronze statuettes. — 275. Colossal statue of Poseidon. 246. Statue of a youth (warrior?). 247. Statue of a Gallic warrior. 715 f. Sepulchral monuments. 835. Marble lekythos. 869. Tomb of a young huntsman. 1450. Relief of a youth.

In the collection of *bronzes* are remarkable: 6440. Archaic head. 6447. Athena Promachos. 6446. Archaic head, probably of a warrior. 6439. Bearded man (boxer). In the centre of the room: Statue of Poseidon.

The rooms of *figural vases* contain: vases of a primitive character and with figures in black on red ground (down to B. C. 500), first room; red-figured vases (520-350), second and third room; Graeco-Italian vases, retaining the red-figure method, and vases with reliefs or moulded designs (350-150), third room.

In the lower rooms of the Museum and in the court is arranged the valuable *Epigraphical Collection*.

The Royal Palace (see p. 10).

The Cathedral, or *Metropolitan church* (see page 47).

The Church of St Theodore is in a square behind the Ministry of Finance; it is built of layers of brick and stone mixed, and it is probably the most perfect and best preserved of the Byzantine churches of Athens. It is distinguished

by its three apses, its dome and its belfrey. The only singularity it presents is a frieze of terracotta running round the front and the two sides.

The Zappion (see page 10).

Walks and Excursions. — **The Royal Garden** (F-G 6). The entrance is from Kephissia Road; it is open on certain days of the week, after 3 of clock P. M., smoking is forbidden. The garden was formed by Queen Amelia, wife of King Otho. To the left on entering is a Roman mosaic, part of an ancient bath.

The **Lykabettos** is the steep rock which rises to the north-east of the modern town. It is also called St George's Hill, from the church dedicated to that saint on its summit. It can be ascended in about a quarter of an hour. Half way up is the great reservoir of water which supplies one part of the city. Close by are small cafés, frequented in the summer evenings, from which a charming view is obtained of Athens. From the summit (919 feet above the level of the sea) a great part of Attica is visible. This is the best point from which to study the topography of Athens and its immediate environs.

Kolonos. (*The tram car can be taken at the Concordia Square to Kolokythou; fair 25 lepta*). The little hill of Kolonos is easily recognized by the two white marble tombs on its summit. They mark the graves of two foreign archeologists who died in Greece: Otfried Müller at Athens in 1840, from the effects of a fever con-

tracted at Delphi, and Ch. Lenormand, a Frenchman, who died in the same city in 1859. This mount is recognized as the locality of the deme of Kolonos, where *Sophokles* was born, and which he has rendered famous by placing the scene of his *Oedipus Coloneus* on that spot.

Phaleron. (*To go to New Phaleron the train from Athens to the Piræus can be taken, and for both New and Old Phaleron the steam tram cars, which start from the University Street opposite the Academy*). New Phaleron is more frequented than Old. There are at both, in summer, bathing-boxes, hotels, restaurants, and at New Phaleron an open air theatre where the greater part of the spectators sit still late at night with only the sky above them at a few steps from the sea.

Daphni. (*One hour and a half by carriage from Athens*). Passing by the church of the Agia Triada one takes the Sacred Way. An olive wood is soon after passed. Behind the wood to the right is a powder manufactory. The road rises gradually to the pass of *Daphni*, which crosses the chain of Aegaleos. From the summit of the defile one descends in 20 minutes to the convent of Daphni. The convent was built, if not on the exact site, at least quite near a temple of Apollo. In the interior of the church are important Byzantine mosaics, unfortunately much injured, but restored by Italian artists. In a subterranean passage under the narthex M^r Buchon discovered the tombs of the French Dukes

of Athens. From the time of the Crusades Daphni was a Benedictine monastery.

Convent of Pentelikon. (*This excursion is easily made from Kephissia, or even from Maroussi, where however horses are not so easily found*). This convent presents nothing interesting, except a chapel decorated with Byzantine pictures; it is surrounded by very fine poplars. One finds there also a good spring of water and a hearty welcome. Above the convent is the ancient marble quarry of the Athenians. To the right an unfinished castle, belonging to the Duchesse de Plaisance. An hour's walk above the convent is an interesting cave with fine stalactites and many galleries.

Tatoi. (*This excursion is best made from Kephissia, where one arrives by train, and where carriages are to be hired*). Tatoi, a country-seat of the King of the Hellenes, overlooks the second defile of Mount Parnes. The King has here a pretty palace, imitated from that at Peterhof; it is surrounded by fine gardens, and the view from it over the plain of Athens and the sea is really splendid. To reach the palace one passes by a hotel (to the right, near the main road). Tatoi is rather a place to walk about in than the end of an excursion, and what is sought there is verdure and quiet.

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